

DWIGHT'S Journal of Music.

A Paper of Art and Literature.

VOL. VI.

BOSTON, SATURDAY, JANUARY 6, 1855.

NO. 14.

Dwight's Journal of Music, PUBLISHED EVERY SATURDAY.

TERMS { BY MAIL, \$2 PER ANNUM, } IN ADVANCE.
" CARRIER, \$2.50 "

ITS CONTENTS relate mainly to the Art of Music, but with glances at the whole World of Art and of Polite Literature; including, from time to time,—1. Critical Reviews of Concerts, Oratorios, Operas; with timely Analyses of the notable Works performed, accounts of their Composers, &c. 2. Notices of New Music published at home and abroad. 3. A Summary of the significant Musical News from all parts; gathered from English, German, French, as well as American papers. 4. Correspondence from musical persons and places. 5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on Musical Education; on Music in its Moral, Social, and Religious bearings; on Music in the Church, the Concert-room, the Theatre, the Chamber, and the Street, &c. 6. Translations from the best German and French writers upon Music and Art. 7. Occasional Notices of Sculpture, Painting, Architecture, Poetry, Esthetic Books, the Drama, &c.—8. Original and Selected Poems, short Tales, Anecdotes, &c. Back numbers, from the commencement, can be furnished. Also bound copies of the first two years.

POSTAGE, if paid in advance, for any distance within the State, thirteen cents a year; if not in advance, twenty-six cents. To all places beyond the State, double these rates.

J. S. DWIGHT, EDITOR AND PROPRIETOR.

EDWARD L. BALCH, PRINTER.

OFFICE, No. 21 School Street, Boston.

SUBSCRIPTIONS RECEIVED

At the OFFICE OF PUBLICATION, 21 School St.

By NATHAN RICHARDSON, 282 Washington Street.

" GEO. P. REED & CO., 13 Tremont Row.

" A. M. LELAND, Providence, R. I.

" SCHARFENBERG & LUIS, 722 Broadway, N. Y.

" GEORGE DUTTON, JR., Rochester, N. Y.

" G. ANDRE, 229 Chestnut St., Philadelphia.

" MILLER & BEACHAM, 181 Baltimore St., Balt.

" COLBURN & FIELD, Cincinnati, O.

" HOLBROOK & LONG, Cleveland, O.

" JOHN H. MELLOR, Pittsburgh, Pa.

TERMS OF ADVERTISING.

First insertion, per line, 10 cts.
Each subsequent insertion, per line, 5 cts.
For one column, (126 lines) first insertion, \$12.00
Do do each subsequent, \$6.00
Special notices (headed), each insertion, per line 20 cts.
Payments required in advance: for yearly advertisements, quarterly in advance.

Translated for this Journal.

The Violin Quartet.

BY A. OULIBICHEFF.

(Continued from last week.)

It remains to say a few words about the technical difficulties of this kind of composition. All Quartets—of course I mean all good ones—contain parts which are written in the melodic, and parts which are written in the fugued style. The best are those in which the same motives serve for the melody and for the contrapuntal development; the best, I say, and also the most difficult to make. The reason is the following. In the fugued portions of these strictly thematic compositions every note has a double significance: it fills out

an interval of the chord, and it contributes to the outlining of the figures and the imitations; with this difference, however, that the composer, instead of moving in themes selected according to the conveniences of the fugue style, is obliged to subject the song, which forms the melodic part of the work, to the same learned analysis;—an altogether harder thing to do. This interior structure of the Quartet rests upon musical analogies, which one must recognize and nicely settle.

The composer of a Quartet has nothing to do with any action involved in it, or with any understood narrative, or with any emotion produced by outward springs, or with any picturesque image. He must avoid wishing to act, to discourse, to narrate, to depict sensible objects: since all this would only lead him into making a substitute for an Opera, for a dramatic Overture or Symphony with programme,—in short a tone-product subordinate to the other branches of the art.

The composer of a Quartet has singly and solely to yield to any self-prompted mood of feeling, any free play of fancy, which, abandoned purely to itself and dreams, transports itself into a state independent of outward things. The Quartet must express a tendency, a more or less characteristic inclination to a certain feeling, rather than the actual and positive exercise of just that feeling.

Suppose we set out from a melancholy, sad, dejected mood, or from its very opposite. You hear the theme, the *motive*, which presents itself at first simply and alone, that is to say, as melody. The implied feeling feels about itself, it traverses the psychological circle in the limits within which it has arisen; upon its way it meets with other themes, which become leading or secondary thoughts, according to the degree of sympathy you recognize in them with the fundamental idea, and sometimes, too, according to the weight of their variety, which places them in contrast with the other. After these different aspects, modifications, shades, commentaries, episodes or contradictions of the psychological ground-thought have passed one by one before the mind, it puts them together and compares them. Thence springs the necessity for calling in the aid of the contrapuntal style. The musical unity ceases to be simple; the four voices individualize themselves; they begin as it were a conversation together. Now you hear them expressing themselves in the same strain, each adducing its own special grounds for the support of the general feeling; and now they dispute with one another, two against two, three

against one, or each against all the others. There is no music which more resembles a conversation, than the true Quartet; but to lend it such resemblance one must necessarily select ideas which seem to flow out of one another; the subject of the conversation must be perfectly intelligible to the soul; and in spite of the most decided differences of opinion, the auditor must recognize that they are all talking of the same thing; the combination and analysis of the musical thoughts must expound the truthfulness of the feeling with just as much logical sequence, clearness and precision, as the rational dialectics of the mind.

We have already spoken in our introduction* of the astonishing analogy, whereby the contrapuntal style within the sphere of Feeling seems to reproduce the logical forms of Thought; and we have at the same time found that the more a musical work bears in itself the character of a simply or contradictorily stated, supported, contested and finally proved thesis, the more the sense of the work eludes verbal definition. This remark especially concerns the Quartet. More than any kind of music this seems to make its appeal to the intellect, and for this reason there is none which requires a more considerate selection of themes, a more logical concatenation, a more severe correctness of style, and so much melodic and harmonic invention, to compensate for its want of material effect on the one hand, and on the other of that strong and energetic expression to which it can and should in reason make no claim. Let me make myself understood. By all means you will find in the Quartets (MOZART'S) dedicated to HAYDN some energetic, exciting and exceedingly impassioned passages; but these form neither the main themes nor the general character in one of them; they pass quickly by, like those happy ebullitions which sometimes overtake us involuntarily in the midst of the most tranquil mood, or like those momentary and cutting moral pangs, which sometimes gnaw at our hearts, without our being able to explain them. These strange flashes of a passion *not motivated* (not founded in the themes) may run through the Quartet, because they shine in just that psychological sphere, which we have indicated as its fundamental peculiarity.

Such is in brief substantially the theory of what is called the *worked-up* Quartet, as distinguished from all other four-voiced instrumental composi-

* See "A Review of the History of Music before Mozart," by the same author, translated in Vol. V. Nos. 6 et seq. of this Journal.

tions; a kind of which HAYDN had the honor to be the founder, and which MOZART has brought to the highest degree of conceivable or possible perfection; a kind which, through its conditions and attributes, as generally recognized, is the touchstone of a composer's skill, the favorite music of the connoisseur, but on the contrary the bugbear and the terror of musical and unmusical ladies. We have not drawn this theory out of our own brain; like all theory in Art, which has any truth in it, our's flows immediately from practice; it has been deduced and extracted, piece for piece and word for word, out of those models of the kind before alluded to, the Quartets of MOZART, the most perfect that exist. We have done nothing but point out the way of speculation, and have sought by a systematic tie to bring together rules, which would not have been invented, if the example had not already been before us.

[To be continued.]

The Voice.

[We are permitted to publish the following extract from Mr. J. Q. WETTERBERG's remarks to the students of the Theological School at Andover, introductory to, a practical course of instruction in vocalization.]

The power possessed by the human voice of expressing various states of the mind with truth and accuracy, can never be over-estimated; for in its varied and delicate intonations, it can convey all the noble emotions which human beings can experience.

The *Theories* at present existing relate exclusively to the most external forms of the Art, and are therefore left behind when we consider the vocal effects constantly occurring in practice. Indeed, to present a theory, or system, worthy of the name, would be to analyze human affections and passions, as to their most minute changes. A true theory would be one, which, founded in nature and the development of all the affections and passions that constitute the soul of man, should give these their true coloring and expression. It is not however proposed to pursue the subject with reference to any such theory, but simply to notice some of the characteristics of the different classes of voice; as, the Soprano, Contralto, Tenor and Bass.

It is a well established fact that the expression peculiar to these different voices, does not arise so much from their difference of pitch, or compass, as from the different *quality* of tone peculiar to each voice. JENNY LIND has a soprano voice, and cannot probably sing more than three or four notes higher than ALBONI, who possesses a Contralto; yet no one can fail to discern a striking difference in the quality of the two voices. If I might be allowed, for the purpose of illustration, to define the difference in expression between the soprano and contralto voices, as exhibited by these ladies (and more perfect examples of each could not easily be found), I should say that the Soprano was the voice of Sentiment, and the Contralto that of Passion. JENNY LIND's tones are clear, bright, and ringing, with a perfect *sostenuto*; while ALBONI's are pure, rich, and liquid, and in running divisions furnish an apt illustration of Milton's description of the effect produced by "soft Lydian airs;" for certainly they do most completely charm the senses

"In notes with many a winding bout
Of linked sweetness long drawn out,
With wanton heed and giddy cunning
The melting voice through mazes running."

The expression of Alboni's voice, however, may be said rather to belong to the earth than Heaven, for it appeals more to the senses and passions, than to the higher affections. A similar distinction is also apparent between the quality of Tenor and Bass voices. The Tenor, being lighter, more ductile and more brilliant than the Bass, is peculiarly adapted to the expression of tender sentiments. Consequently in operas we almost invariably find the lover's part entrusted to a Tenor. The volume of the Bass voice, on the contrary, being larger and less pliable, gives it a peculiar fitness in the expression of anger, revenge, and the more masculine and energetic emotions.

The characteristics of all these voices, however, are susceptible of a good deal of modification; for we not unfrequently find the liquid sweetness of the Contralto in the Soprano; and, *vice versa*, much of the bell-like ring and brilliancy of the Soprano in the Contralto. So also there are Bases capable of soft and even tender expression, and Tenors of great energy and force. The Mezzo Soprano holds a medium range between the Soprano and Contralto, and the Baritone a similar position between the Tenor and Bass; consequently, the quality of the Mezzo Soprano, and the Baritone, is of a mixed character.

This classification does not arise simply from the fact of a difference as to compass or pitch, but as I before observed, from their difference of quality, and consequently different power of expression. BRAHAM may sing a tone as deep in pitch as LABLACHE; yet his voice is a pure Tenor, because it has the *quality* of tone peculiar to the Tenor.

This difference of quality in the different voices may be illustrated by a comparison with the various orchestral instruments. The violin, the viola, the violoncello, and even the contrabasso or double-bass, may all sound the same given note as to *pitch*, but on hearing it played successively by each instrument, there would be no difficulty in distinguishing the tones of the various instruments. This difference of quality is still more apparent in the wind instruments. The flute, oboe, clarinet, bassoon, horn, trumpet, trombone, and ophicleide, may all sound the same actual note; but who could fail, on hearing them in succession, to distinguish one from the other? As a farther illustration of this idea, it would be easy to instance voices corresponding in quality with all these different instruments. It is common to speak of a flute-like quality of voice—a voice with the reedy sweetness of the clarinet, or the plaintiveness of the oboe. They are also frequently compared to the tones of the trumpet; and there are many voices which may with great propriety be compared to the rich and powerful tones of the French horn and trombone. The gigantic ophicleide, even, has its representatives amongst the candidates for fame in the vocal art.

It is owing to these peculiar characteristics of the different voices, that one appeals more powerfully to the feelings than another, and that voices which have a peculiar charm for one class of listeners, fail entirely to interest another. The tones of the Contralto, or lowest female voice, for example, are regarded by some as the very perfection of pathos, whilst by others they are considered as either too masculine in character for a lady, or as altogether coarse and inexpressive.

There is a very large class who esteem the Tenor as the most expressive and beautiful of the male voices, while by another class it is regarded as altogether too effeminate and unmanly. There is an ambition which is too common (especially with lady vocalists) to extend the voice upwards. The Prima Donna's part in the greater number of operas is composed for a high Soprano; and as all ladies wish to be Prima Donnas, they resort to the unnatural forcing of the upper tones, forgetting that what they thus gain in compass, they lose in sweetness and true expression. Many beautiful voices have thus been sacrificed to an ill-directed ambition. Amongst the gentlemen Bases, on the other hand, the effort is to advance in the contrary direction and produce tones as low and deep as possible. I am not aware, however, that this effort to *progress downwards* is attended with any injurious effect upon the natural register of the voice, unless carried to excess, when, as in all cases of extremes, it becomes dangerous.

The ambition for the *profound* in singing is sometimes carried to a ludicrous extent, and a number of amusing anecdotes are told of the rival possessors of *low notes*. There was a Bass singer in Liverpool, a great favorite at the numerous choral meetings in Lancashire and elsewhere, who possessed a voice of such singular power and depth as to excite general astonishment, and make him the subject of the envy and glory of the numerous Bases who met on these occasions. Fame brought to the knowledge of this champion English Bass, a singer residing in Dublin, named O'Reilly, whose voice it was stated was as much superior to Meredith's in volume and depth as Meredith's was to the ordinary range of Bass tones. At first he slighted the assertion, thinking it too absurd to deserve notice; but the report having gained ground through various confirmations, and feeling that the laurels on his brow were beginning to fade, he determined to seize the first opportunity of going to Dublin for the purpose of satisfying himself in regard to the fact; or rather of putting himself in a position to contradict it; for he fully expected this would be the result of his journey. At length he was enabled to put his long-cherished project into execution and accordingly took passage in one of the sailing vessels to Dublin. On arriving he proceeded without delay, and with more hope than fear, to O'Reilly's, knocked at she door, which, as it happened, was opened by O'Reilly himself. Meredith instinctively perceiving that the object of his search stood before him, cleared his voice and asked in his deepest and most powerful tones, lengthened out musically, if his name was Patrick O'Reilly? Amused by the humor of this novel mode of address, O'Reilly returned it with interest, for to the utter amazement and discomfiture of poor Meredith, his reply was commenced on the tone in which he had been interrogated, and carried down with firmness and power two whole tones lower. Whether it was that he had attained the object of his journey, or that the shock occasioned by this display of Irish vocalization was too much for the crest-fallen Meredith, we are not informed; it is however certain that he retreated without uttering another word, leaving the astonished Irish *Basso profondo* to guess at the cause of his visit and of this laconic musical conference.

The Baritone, or high Bass, is the medium voice between the Bass and Tenor, and corresponds with

the Mezzo Soprano, which bears a similar relation to the Contralto and Soprano. The Baritone is capable of more expression than the Bass, from the fact that it combines the firmness and power of the Bass and the lightness and flexibility of the Tenor. The characteristic expression of the Bass is dignity, while that of the Tenor is sentiment; and as the Baritone has some of the characteristics of both, with an increased degree of energy or intensity, we may with propriety style the Baritone the energetic or manly voice.

As a general rule, the Tenor and Soprano may be regarded as the most popular of all the voices. We have a striking proof of this in the fact that the greatest number of celebrated vocalists in past and present times have possessed these voices. Such singers as Madame MARA, who had a Mezzo Soprano and Madlle. ALBONI, (Contralto,) may rise to a high degree of popularity, and there are many persons who prefer to listen to the deep, rich and pathetic tones of such voices, rather than to those of the pure Soprano; but where there is one Contralto singer who rises to that high position, or one person with this preference, there are ten Sopranos with the same eminence, and ten persons to whom they afford infinitely greater gratification. The chief cause of this general preference arises, in a great degree, undoubtedly, from the fact of the brilliancy and purity of tone, possessed in such an eminent degree by the Soprano and Tenor voices, and consequently their greater power in exciting and swaying the passions.

A French writer observes, that: "Voices, like vineyards, are in general, distributed in districts. Picardy furnishes finer Basses and in greater numbers than any other Province, and almost all the fine Basses (which have shone at the French opera and other establishments) were from that Province. Tenors are to be met with in greater numbers in Languedoc, and especially in Toulouse and its environs, than in any other part of France. The Tenors of that country are of singular beauty, and the chance of preservation is much more favorable there than elsewhere. In Burgundy and Franche Comté the female voices have more extent and a purer quality than in all the other Provinces."

The same fact has been remarked of Italian voices. Bergamo, a small place in Italy, has been the birth-place of many fine tenors. RUBINI and DONZELLI are two of the most celebrated.

In England, the county of Lancashire is remarkable for its Basses; I am not aware, however, that any further distribution of voices has been traced in that country except that which arises from cultivation, in counties where choral music is practiced.

It is well known that the voice is subject to derangement from a variety of causes, but especially from the influence of our capricious and severe climate. Can we be surprised that an organ requiring such delicate management, and subject to so many adverse influences, should frequently be unfit for use? Is it not rather a subject of astonishment that a singer, for instance, like Jenny Lind, whose every note in public was caught by the ears, and sank into the hearts of enraptured thousands, and who therefore was constantly undergoing states of extraordinary excitement, should not have failed from indisposition or other causes (as the voice may be out of order even when there is no particular bodily indisposition)

more than once or twice during her professional engagement in this country! It is a proof that she must have been possessed of a great share of bodily strength, as well as mental energy. In her were united to a very great degree the essential elements of a perfect singer; a poetical imagination, a beautiful voice, and artistic cultivation. A person possessing a voice inherently beautiful may fail to make any impression upon an audience simply because he lacks cultivation, while another with a less perfect organ, but possessing imagination, judgment, and the necessary cultivation may produce thrilling effects. The most refined imagination, and the most beautiful voice, are powerless without the aid of serious and systematic cultivation. It is only by years of patient study and laborious practice, that the best organized singer is enabled to bring out the qualities given him by Nature, -in such a manner as to be felt in their fullest force by large audiences. On the other hand, no course of study, however well directed, will enable one possessed merely of a good voice, to succeed in interesting the general public, except to a very limited extent. It is owing to this rare union of the natural qualifications with indefatigable perseverance, that, out of the thousands who really possess fine voices, and who attempt also to cultivate them, so few arrive at anything like distinction. The astonishment of unmusical persons is often excited when they hear of a singer devoting five or six years of his life to the study and practice of his Art, and sometimes a degree of curiosity is excited to know something of the process to which he so willingly and perseveringly subjects himself. An anecdote which has been handed down to us will perhaps serve to give some idea of the process, and the importance attached to it both by master and scholar:

PORPORA, one of the most illustrious masters of Italy, conceived a friendship for a young pupil whom he supposed possessed of the necessary requisites, and asked him if he had courage to persevere with constancy in the course of study which he would mark out for him, however wearisome it might seem. Having gained the consent of the young man, the master wrote upon a single sheet of paper the diatonic and chromatic scales ascending and descending, the intervals of third, fourth, fifth, etc., in order to accustom him to the habit of taking them with freedom, together with trills, groups, appoggiaturas, and passages of various kinds in vocalization. This page occupied them two years; the third year came round and nothing was said in regard to changing the exercises, and the pupil began to complain; but the master reminded him of his promise. The fourth year slipped away, the fifth followed with the same unaltered page. The sixth year found them at their task, but the master added to it some lessons in articulation, pronunciation, and lastly in declamation. At the end of this year, the pupil, who still supposed himself in the *elements*, was much surprised when his master one day said to him: "Go, my son, you have nothing more to learn—you are the first singer in Italy." This singer's name was CAFFARELLI, one of the most distinguished singers in the world.

It may be asked, what are the specific objects gained, and what is the immediate effect of this important practice, and how is it that so much depends upon the cultivation of what may be termed the merely mechanical part of singing.

The first and most important effect of this

method, is to bring out and *establish* the most perfect TONE, both as regards quality and power, of which the voice is capable. The tones of an uncultivated voice may be compared to precious tones, which, if seen before they are cut and polished, give but a faint idea of their intrinsic value; but when the crust which envelopes them is removed by the skilful hand of the lapidary, their innate purity and brilliancy strike the eye at once.—When submitted to the critical ear of an experienced master, or to the candid self-criticism of the student, every purity and inequality of the voice is removed by degrees, the weak tones are strengthened, the false ones made true, and every tone by dint of continued practice and observation is rendered clear, brilliant, and as pleasing to the ear as a precious stone to the eye.

The second use of this kind of practice, is the acquirement of a distinct articulation of the tones. I do not now speak of that indispensable qualification, the distinct articulation of the *words* in singing; but of the successive and articulate utterance of several tones in a series. Amateurs are often astonished by a singer's execution of brilliant divisions and difficult passages, and not finding any capacity for executing similar difficulties with their own uncultivated voices, imagine that this power of vocalizing is a peculiar gift.

Such however is not the fact. Some voices are naturally more flexible and purer than others; but this distinct articulation of the tones cannot be attained, even by those who are the most richly endowed, except by earnest daily practice for a series of years. There is no royal road to the attainment of it. By continued perseverance in this practice, and by this only, can the power be acquired of executing with equableness, distinctness, facility and brilliancy all the various ornaments, shakes, arpeggios, scales, major, minor and chromatic.

It may be asked, why beauty of tone cannot be attained by exercising the voice in songs of a sustained character, and perfection of execution by the practice of airs containing brilliant divisions. The answer is this,—in the practice of exercises adapted to the object the mind is fixed undividedly upon equalizing, strengthening, enriching and polishing the tones, and executing them with perfect freedom and with the purest intonation in all the various combinations; while in the practice of songs and airs the attention is drawn from these essential objects to the sentiment of the words and phrasing of the melody; consequently that becomes primary which should stand as secondary. The words of a song must always be given with a proper regard to the sentiment; but to commence one's studies with the singing of songs before the voice is capable of adapting itself to the sentiment, is very much like a builder attempting to construct a house with stones or brick of a variety of sizes and forms, without regard to plan or design, instead of having first his plan and then his materials prepared to conform to it, and thus avoiding the absurd and grotesque result which would otherwise follow. The comparison may not at once strike the mind, but there is one consideration which may perhaps lead to an apprehension of the subject. Music, it must be remembered, is pre-eminently associated with the feelings, and of all the various forms of musical composition songs appeal the most directly and powerfully to the feelings. This simple fact explains the whole difficulty; for it will at once be

perceived that it is utterly impossible for any one possessed of the least feeling for poetry and music to attempt to combine them, and still preserve that cold and critical watchfulness over the quality of the tones so indispensable to the formation and building up of the voice. The pleasure derived from the practice of exercises arises entirely from the perception and appreciation of beauty in tone and execution merely, and if persevered in by the student, who is anxious to improve, becomes a source of permanent gratification and pleasure.

Musical Correspondence.

From BERLIN, Nov. 22, 1854.

THE SING-AKADEMIE—MENDELSSOHN'S "LAUDA SION"—CHERUBINI'S REQUIEM—COMPARED WITH MOZART'S.

Last evening I renewed my acquaintance—a pleasant one too—with the Berlin Sing-Akademie. It looked just the same in that hall as ever, though RÜNGENHAGEN has gone to his rest, and GRELL has taken his place as director; and though the Royal Orchestra has given way to LIEBIG'S. In the centre, in front of the stage, which is but very slightly elevated from the floor, is a grand piano; and from this a very narrow passage leads back to the lobbies. The sopranos and altos occupy the entire width of the stage, save this narrow passage; their successive seats rising very gradually, just enough to give the singers a good view of their conductor. I made them out (both parts) to be about 134 in number. Then came the tenors and basses, also extending entirely across the room, and then on the nearly level part of the stage, behind all the singers, came the stringed instruments, in two lines, also extending quite across; and last of all, the other and more noisy members of the orchestra. I record this particularly, because, if I have any judgment in the matter, if my observations for a series of years in Boston, New York, London, and various cities here on the continent, are worth anything, two very great mistakes were noticeable in the Boston Music Hall last winter:—the construction of the stage—which I do hope will be remedied before that great organ is put up—and the bringing of the orchestra down in front, and that too in such a position as to make a great gulf between the two bodies of the women singers. If it be objected that it is better for the solo singers, why let them study their parts more, and learn to obey their director, and not lean upon some handsome fellow's fiddle! As no other than the present mode was ever known in Boston, I suppose nobody can believe that there can be any better way of placing chorus and orchestra. I wish it might be tried. "To our muttons."

The very sight of the Sing-Akademie is to me truly delightful. That body of sopranos and altos probably has not a single member who is not a person of culture, and of no ordinary musical education. Mothers and daughters stand side by side, the long experience of the one lending firmness and confidence to the fresh voices of the other. I think, on the whole, this is the best treble I ever heard. It moves along magnificently. Strange that with us it should be so often the case, that as soon as a woman marries, she bids farewell to all of music she ever learned. Faces in the alto and treble of the Handel and Haydn Society, that I used to see there six or seven years ago, seemed like old friends to me last winter, at that noble performance of "Samson." Last night I noted the voices specially, and reaffirm my former statement, that no chorus can show better voices than our choruses in Boston. But we sometimes want

a "back bone" in the sopranos, of long experienced cultivated singers. Thanks to a band of noble women, the alto of the Handel and Haydn last winter had no cause to be ashamed, even when compared with the famous Sing-Akademie. So too with the noble old Handel and Haydn Bass, unrivalled in my experience. But the tenor—there have always been too many dummies, too many who cannot read the music, and have neither ear nor voice if they could. And yet what a superb tenor might that be if the weeds were rooted out and the wheat cultivated!

In the perfection of time, tune, crescendo and diminuendo, piano and forte; in short, in the perfection of drill, exhibited in the performance of the Berlin choir, the hearer has a delight indescribable. Mr. Director GRELL stands in front, calm as a statue, knowing that the slightest indication of his baton will be obeyed instantly; the singers are so many parts of the huge instrument which he is to play; be his idea of the music right or wrong, he is director and his word is law. The result is, that orchestra and chorus combined strive but to perfect the grand result. They sing and play as if they loved it. And they do love it. They have been rehearsing for months, and have rehearsed with their hired orchestra until all is perfect, cost what it may; and now, at their first concert of the season, there are—I counted them—two hundred and fifty in the audience! So that money is no object with the Sing-Akademie.

The performance began with Psalm 103: "Praise the Lord, O my Soul." The composer, according to the programme, was MARTIN BLUMNER. Who is, or was, he? And I was told, the Second Director of the Society. Sure enough, rather a young and fine looking man assumed the baton, and this was he. He was a pupil of Professor, now Mr. Librarian DEHN, and certainly does his master credit.

I think there must be musical taste enough in Boston by this time to relish the splendidly composed Psalms of the German masters. All the greatest composers—or most of them certainly—have left some compositions of this kind, and many of them, Mendelssohn's for instance, are truly beautiful. Blumner's gave me great pleasure. It is mostly chorus. There is an ariette for soprano, and one for tenor, a quartet with chorus, and the close is soli and chorus. He has set only some ten or twelve of the twenty-two verses of the Psalm.

MENDELSSOHN'S *Lauda Sion* was the second piece. "Can that be Mendelssohn's?" thought I, when it began. There were traces of him though in the music, and some of our critics here speak far higher of it than I am willing to admit is just. If I rightly remember, it was written while he was quite a young man in Rome, at the request of some church. As the text is little more than a statement of the Catholic dogmas of transubstantiation, I was not a little surprised to find so much of the Mendelssohnian, as there is. Think of setting the following lines to music, or of drawing any higher inspiration than that afforded by the rhythm of the old Monkish rhyming Latin:

Dogma datur Christianis,
Quod in carnem transit panis,
Et vinum in sanguinem."

Or this:

"Caro cibus, sanguis potus,
Manet tamen Christus totus,
Sub utraque specie."

Yet this is a soprano solo. And here is the first part of a grand chorus:

"Sumit unus, sumunt mille,
Quantum iste, tantum ille;
Nec sumptus consumitur."

The composition extends to eight numbers: 1, chorus; 2, do.; 3, soprano solo and chorus; 4,

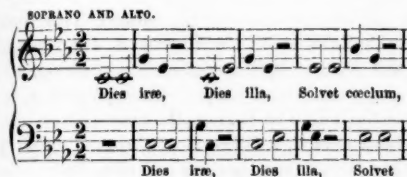
quartet; 5, chorus; 6, soprano solo; 7, chorus; 8, quartet, chorus, and amen. I do not think it would please in Boston, or be worth studying—at least not until Mendelssohn's all-beautiful psalms are worn out there!

S. used to tell me—and I consider him by far the best qualified to judge of the theorists whom I happen to know at home—that a new and immense field of deep musical enjoyment would open to me if I ever should have opportunity to hear the church music of CHERUBINI. After ruling the operatic stage of Paris for many long years, the Parisians suddenly became Rossini mad, and left their great master to the Conservatory and to the Church. From that time onward, like Handel, he gave himself to sacred music. The third part of the Sing-Akademie's concert was the "Requiem" Mass of the great Florentine. Here is a work which some one of our choral societies should produce. One naturally and involuntarily compares this Requiem with MOZART'S. They are not however, to be compared. They are entirely different in character, and there is something in Cherubini's which *speaks* to me more than Mozart's did on the two occasions when I heard it—the second time was in the church, where such music ordinarily exerts a more powerful effect than in the concert room; and yet it moved me nothing like this.

Mozart's seems to me to be *personal*—if the expression can be used; his music expresses the feelings of him, poor sinner, as he sees himself in imagination—in his then state of mind, almost in reality passing through the scenes described. He sees, and with what awe, what terror!—the great day of wrath, the heavens and earth roll away like a scroll, the Judge sits upon the throne, the book is opened. He in agony prays: *Salva me, fons pietatis*. Hence we have in Mozart's immortal work the various forms in which he can best express in music all these various feelings. He lies upon his death bed, but he hears the strains of the Requiem as they are to sound in the church. Doubtless the Cathedral in Salzburg is before him, and all the solemn service at the altar, so often seen in years ago, is in his mind as he composes, sketches, or explains his intentions to SÜSSMAYER. He is not composer, musician, or priest; he views the music not all from this point; he is one of the kneeling multitude, or rather he is one of those dead, for whom rest is prayed and everlasting light. This seems to me to be the leading idea which gave its form and spirit to Mozart's Requiem.

Cherubini on the other hand seems to me to have just as much the church service, the darkened building, the crowd of worshippers before him, as Mozart; but to look from the altar down upon them. He is not one of those whose heart quails at the thought of his own unworthiness, and of danger in that awful day. Mozart's is the music of the people; Cherubini's of the priests. In the one there are solos and concerted music; in the other I think every stanza is chorus or semi-chorus. *Requiem eternam dona eis, Domine, et lux perpetua luceat eis*. Thus the service begins, with a prayer. It is gentle and subdued, it pleads, it prays. It goes right to the heart. Then the verse of the psalm: *Te docet*, follows, the *Requiem* repeated; then *Kyrie eleison*; *Requiem* again, and *In memoria*, &c. All this is prayerful, and you could well plead even to tears for those who are dead and in danger. Danger! what danger? What cause is there for all this solemnity, this awe, this wrestling in their behalf? Are they not where the wicked cease from troubling and the weary are at rest? These questions shall be answered, and the answer shall strike to the very heart of every hearer. All who are crowding the church and lifting their hearts

in prayer for the departed, shall feel the awe and terror of that from which deliverance is besought. No taking melodies, or the sweet influences of delicious music shall weaken the impression of the awful narration. But in clear and plainly spoken words, the Church, through the mouths of that chorus, elevated above all mere human sympathies, cold and unrelenting as Fate itself, shall reply. A blast from the brass instruments in unison, held through some six measures, fills the church with their cold and startling tones. The stringed instruments follow, beginning pianissimo, but increasing and swelling, until suddenly the sopranos and altos begin the *Dies Ira*; the tenors and basses repeating their words, one measure behind:



To undertake to give any description of the music without studying the score, is of course out of the question. I can only say that for eight stanzas the chorus continues, never, I think, repeating anything, except occasionally the third line of these triple-verse stanzas. But what changes of harmony. What unheard of and effective combinations! I shivered. The strangest feeling of awe came over me, like that of Eliphaz the Temanite, when "fear came upon him, and trembling, which made all his bones to shake. A spirit passed before his face, the hair of his flesh stood up. It stood still, but he could not discern the form thereof."

From the *Recordare* five stanzas are sung alternately by the women and the men choir; but the concluding five are again full chorus. Think of the effect of the use of this >, in the following stanzas; there was something almost terrific in it:

Lacrymosa dies illa
Qua re-sur-get ex favilla,
Judicandus homo reus:
Hu-ic er-go par-ce Deu!

The *Amen* is not artistically wrought; the occasion is too solemn for display; the *Amen* is repeated two or three times, but repeated only to affirm the awful truths before spoken, and then all dies away with a touch of humanity, and the diminishing sound. After a pause of a few minutes, the Offertorium followed. In this the music is more florid, I may perhaps say; at all events it is human. It pleads, it prays: *Domine, Jesu Christe! Rex Gloria! Libera animas omnium fidelium defunctorum, &c.* During this part of the service, the priests leave the altar, and to fill up the time, a stupendous fugue, worthy of Handel, is written upon the words: *Quam olim Abraham, &c.*—But what a sense of relief, when the hymn *Dies Ira* was finished, and music so different in its feeling followed. Much of the instrumentation in these concluding passages is beautiful and expressive in the highest degree; at *in lucem sanctam*, for instance, the violins; and at *Suscipe*, the wind instruments.

After the fugue a few minutes pause was again made, and the *Sanctus* followed, beautiful in effect truly. The *Agnus Dei* begins fortissimo, but the final *Dona eis requiem sempiternam*, closes with a diminishing which left a solemn impression, fit ending for this wonderful, impressive music.

In few words, Cherubini's idea seems to me to have been: first, prayers for the dead; secondly, the reason for, the necessity of those prayers; and finally, under the influence of this description of the judgment, prayers more urgent and effectual; a

reference to the promises, with praises for those promises, closing with the most heartfelt supplications to the "Lamb of God." A. W. T.

From NEW YORK, Jan. 4.

LAST NIGHTS OF GRISI AND MARIO—"DON PASQUALE"—"A FAVORITA."

On Thursday and Friday evenings I heard *Don Pasquale* and *la Favorita*, and am at a loss how to express in adequate terms my admiration for the "divine GRISI." I had supposed that her forte lay in magnificent delineations of tragic, stormy passion, and find her no less wonderful in the coquettish rôle of Norina. I had not given her credit for such versatility. The house was crowded on both nights, (it being their last appearance,) and both she and MARIO seemed determined to conquer applause, from the surprising vigor and enthusiasm with which they sang. And they succeeded too. I have not witnessed so much of a furor yet as was caused by that rather flimsy music of *Don Pasquale*. Grisi's Norina is in many respects different from SONTAG's conception of it, but no less charming or natural, and her toilette exquisite. Mario's "Serenade" and *Spirto gentil in la Favorita* were deliciously given. Never before had he rendered this sensuous music with such tenderness and true feeling. The only difficulty is that we shall never be able to endure any one else in the same parts again. Week after next comes your turn. Is it not rather a sudden plunge from Mendelssohn, Cherubini and Beethoven to Donizetti? Both extremes of the musical ladder! but I think you know which I consider the top and which the bottom. *Jucundum est dissipere in loco*, however. I go in for variety—a person can no more live on symphonies alone than he can upon sugar plums. S.

From WASHINGTON, Jan. 2.

MUSICAL FEJEEISM—VOICES—CHAMBER MUSIC.

There is one thing, which this city has besides original sin, that is, original concerts. I have discovered this since I last wrote to you, and by somewhat painful experiences. I enclose to you the programme* of the first public concert I ever attended in Washington City.—You will see that it is much thumbed and creased. You will forgive it when you read the list of pieces and then reflect how long one had to sit in decorum even for Part I. As Yellowplush says, "phanzy the phœnix" of a man with such music to hear, when, after vainly endeavoring to count two or three thousand persons, bending his lorgnette on bonnets and faces until they cloy, he gazes at the new room and gas lights, which is the people's part of the Smithsonian bequest, then turns to the singers and finds that they have only got to "The birds let loose," so painfully suggestive of his own cage that he cries in tears: Happy bird!

When the First Part was over, finding that I could not, like the prisoner of Chillon, "learn to love despair," I consigned myself to a most terrific gale blowing over the Smithsonian yard,—thinking only, if people prefer to remain—*de gustibus nil disputandum*.

I am happy to learn another instance of that process ever going on, "out of evil still educing good," in the gaining of one thousand dollars for the poor by this concert.

I had much to think after this of a saying of old Ascham:—"All voices, great and small, base and shrill, weak or soft, may be helped, and brought to a good point, by learning to sing." I never dreamed there was such a waste of the human voice on earth. If CARL BERGMANN and CORELLI had this collection of singers, they would in time produce better Oratorios in this city than you have in Boston. I think the voices here are better. But it is the Fejeeism of musical culture, as the selection confirms. Miss REED, who sang "Greeting to America," if she had been cast by fortune in Boston, would be now, perhaps, in Italy with the others whom you have sent from your city. She is singularly gifted, but sadly neglected: and the highest idea perhaps prevalent when she sang, was a congratulation of the Wesley Chapel that they had such a sweet young lady and fine soprano!

At my friend the lawyer's house on the following eve—

* Concert of the Union Choir Association, at the Smithsonian Institute, Dec. 29th. The programme consists of about twenty hacknied English anthems, choruses, quartets, duets, &c., by the different church choirs of the city.

ning I received ample compensation and lost every wound, as Antæus when he touched the earth, by hearing some beautiful Trios. One was by REISSIGER, (Opus 83,) whose music grows upon me. The Scherzo of this is I think beautiful. But its beauties cannot fairly be remembered when succeeded by the magnificent first Trio of Beethoven (Opus 1.) Was there ever a much better thing composed than this? It seemed to me that it was the morning star predicting the rising of the 5th Symphony. I felt more than ever what he meant when he said: "The limits have never been erected." And if they had been, he would have overleapt them anywhere this side of the Infinite! I think he must have been animated in this his first work, as he is said to have been in the 9th Symphony, by Schiller's divine word:

Be embraced millions;
This kiss to the whole world.

C.

Dwight's Journal of Music.

BOSTON, JAN. 6, 1855.

GRISI AND MARIO AT LAST.—By the announcement of Mr. HACKETT, which will be found in our advertising columns, our readers, at all events our opera-loving readers, (and who does not love opera when it is really good?) will rejoice to learn that the time is actually fixed for the first appearance in our city of these two unrivalled lyric artists. This is announced for Monday evening, the 15th inst., in *Opera*, and not as has been threatened, in mere concerts,—and in our sumptuous new Boston Theatre.

This opportunity will not be the less prized, because so long deferred. It has been called for, and pleaded for so eagerly and unremittently, and all our music-lovers have so insisted on it as in some sense their right to hear GRISI and MARIO, since they are in the country, and to hear them here in Boston, in the fine theatre that has been waiting for them, that we cannot doubt that its arrival will be as eagerly embraced.

The attractions are sufficiently set forth in the manager's card. The price of tickets is hardly according to that democratic principle which we trust will rule eventually in all operatic entertainments, and on which the ultimate success of Opera in this country must, we are confident, depend. But we suppose it is well enough understood that whatever city has Grisi and Mario at all, must have them at extra prices. We trust it is the last remnant of the exorbitant old 'starring system.' But these are the acknowledged greatest singers now upon the stage; the desire to hear them has been intense; the manager imports them at what would be a most ruinous cost without extraordinary remuneration from the public; they bring us Opera more largely and more perfectly organized, than we have yet had, and with such assistants as BADIALI and SUSINI, they compose such a nucleus of principals as hardly can be left in Europe. The price of two dollars therefore, is as reasonable as could be expected under the circumstances. We would only suggest whether a more graduated variety of prices, putting say the second tier at one dollar, might not have a better tendency to fill the house. To those who must go economically, it will be a satisfaction to know that the "amphitheatre," or gallery, is as cool and well ventilated as any portion of the house, and probably the best place for sound.

There seems to us some justice also in the novel plan of offering a premium as it were to early and reliable patronage of the opera, by charging

less to those who engage their tickets beforehand, and more to those who apply at the eleventh hour, i. e. after the doors are opened on the evening of performance; although we cannot take it upon ourselves to predict the practical working of such an experiment.

By the announcement of all the pieces for the first week at once, parties will be enabled to make their arrangements for going together a long time in advance. Six nights only are promised. For the first week: *I Puritani*, *Lucrezia Borgia*, and the *Favorita*—pieces in which Grisi and Mario have been most triumphantly successful in New York. These, we understand, will probably be followed by *Norma*, *Semiramide* and *Lucia*, or at least a part of it; and should they be adequately supported by the public, doubtless they would remain to feast us with *Don Pasquale* and other things which we have not had a chance to hear too often.

Mendelssohn Quintette Club.

The fourth Chamber Concert, on Tuesday evening, was one of the pleasantest yet given. It opened with a "Descriptive Quintet," by OSLOW, in C minor, op. 38, the movements of which are characterized as follows:

1. Allegro (Melancholico).
2. Scherzo (Dolore).
3. Andante (Convalescenza).
4. Finale, Allegro (Guarigione).

Or melancholy, agony, convalescence, and recovery. This was certainly rather dangerous ground to venture on in composition of this form. Tried by OULIBICHEFF's theory of the instrumental Quartet (to which the Quintet certainly comes next in degree of remoteness from the Opera or Dramatic Symphony, and therefore is subject somewhat to the same law of "musical thought reduced to its simplest expression," and eschewing everything dramatic or descriptive), it becomes at least questionable. We thought there was a good deal of beauty and invention in the Allegro, and found its melancholy quite tolerable; naturally in that movement, which is more strictly subject to the contrapuntal structure (and Onslow is always learned), and some sentimentality of theme or purpose is kept within wholesome self-control. But the *dolore*, grief, or agony, of the Scherzo, seemed almost laughably pathetic, a weak and wilful pettishness of fancy. We convalesced somewhat in the Andante, but the wild joy of "recovery" was absolutely feverish. We could not help comparing the impression of these movements with that of Beethoven's piano-forte Sonata: *Les Adieux*, *l'Absence*, et *le Retour*. In depth and quality and strength of passion, it seemed a clever sentimental magazine novel compared to Shakspeare. Yet it would be unjust to deny that the Quintet was full of striking and curious ideas, worked up with a masterly ingenuity, and it had every advantage in so nice and delicate a rendering as it received.

But it was in the last piece, the third Quartet of MENDELSSOHN, op. 44, truly a most exquisite creation, that the Club did their best; besides the fervor, the precision and the light and shade of their rendering, its purity was never marred, as it was now and then slightly in the preceding pieces, by false intonation. The singularly poetic Piano-forte Trio of Beethoven, in D, that called among Germans the *Geister* Trio, on account of the mystical and spectral coloring of its slow

movement, was played by Messrs. PERKINS and the brothers FRIES. It was the best piano performance we have yet heard from our townsman, and was a faithful, elegant, expressive rendering of the music, bating perhaps a little want of force in some parts. A couple of "Melodies" of Mr. PERKINS's own composition, for piano and violin, were played by himself and AUGUST FRIES. These we found graceful and felicitous, each embodying a little melodic thought which was carried out with symmetry and beauty. Our friend is devoted in the most whole-souled manner to his Art, and tries his hand in almost every form of composition. These little pieces seemed to us among his happiest.

The singing of Mr. ARTHURSON, in a room so suited to his voice, and in two songs of so high and unhacknied a character, was really a great enhancement of the artistic interest of this concert. In the first part he gave the recitative and air from HANDEL's "Samson:" *Total Eclipse! no sun, no moon!* &c., and with touching and beautiful expression. The famous tenor air from the *Zauberflöte*: *Diesen Bildniss*, or in Italian, as he sang it, *Caro imagine*, is one of the highest song inspirations of MOZART; and in spite of its so taxing the high vocal register, Mr. Arthurson gave it with such chaste and pure expression, and infused so much feeling into every tone, that he was compelled to repeat it.

BETTER TIMES.—THE ORCHESTRAL UNION had twice the audience on Wednesday, that they have had on their fairest afternoon before. It really looked social in the Music Hall, although by no means up to the old "Rehearsal" mark. We trust the tide has turned, and is again setting in full force towards the halls of noble music. May it be high tide also before long with the MUSICAL FUND concerts! We are sure it is simply idle to measure the musical taste or love of Boston, by the accidental variations of the mood for concert-going. The love for the highest music is a deep, a pretty widely diffused, and permanent fact in our social life; there was no fever about it, when concerts were most often crowded, as the last year; and no death beyond redemption now that from numerous causes, quite extraneous to the question of our musical taste, the concerts are less frequented. It is preoccupation, and not lukewarmness, that withholds so many from their old love; and it will prove but temporary. So surely as the orchestras and societies keep on giving good music, and giving it well, will the many-headed monster, called the public, soon get all its charmed ears open to them again.

On Wednesday the programme of the week before was repeated. The fourth Symphony of BEETHOVEN was found lovelier than ever. There was almost an encore of the Adagio. In the arrangement of the popular song of ART's: "When the swallows homeward fly," &c., the admirably clear and singing manner in which the melody was given out, first by the horn of Mr. HAMANN, and then by the trumpet of Mr. HEINICKE, was worthy of the warm applause that both elicited. The instrumentation in this arrangement was quite effective; for instance that accompaniment of the low clarinet tones to the horn melody.

CONCERTS.—The third concert of the MUSICAL FUND SOCIETY is postponed still another week, that is to next Saturday evening, to give opportu-

nity for a more thorough rehearsal of Mr. Perkins's Cantata.

This evening, however, there will be two concerts; both under the roof of the Tremont Temple.

In the large hall a miscellaneous concert of sacred and secular music, embracing choruses, duets, solos, &c., will be given by the MUSICAL EDUCATION SOCIETY, in aid of the Library of the Young Men's Christian Association. A very large number of tickets are already engaged. Mr. KREISSMANN conducts, Mr. MULLER presides at the organ, and Miss DOANE, Miss BURTON, Mr. ARTHURSON, &c., are the principal solo singers.

In the lesser Temple (Meinaon), THE GERMAN TRIO, as Messrs. GARTNER, JUNGnickel and HAUSE style their musical partnership, will give their second soirée. Their programme includes a Trio by HAYDN, the great BEETHOVEN Quartet in C, a Concerto of CHOPIN, songs by Mrs. ECKHARDT, instrumental solos, &c.

VOICES.—The Solfeggio Classes of our indefatigable friend CORELLI are progressing very satisfactorily. They are held twice a week in the Messrs. Chickering's rooms and are largely attended. One of the classes, as we understand, consists of twenty-two young ladies. Those who had the good fortune, on a certain evening last winter, to be present at a little private soirée given by Sig. Corelli with his pupils, and who could not but contrast the fresh, musical, refined voices of that young female chorus, with such choruses as are often publicly heard, in opera and oratorio, will readily believe in the advantage offered by these Solfeggio Classes.

Sig. BENDELARI, we are happy to learn, finds sphere among us for the exercise of his rare accomplishments as a *maestro di canto*, to which function he brings the advantage of such thorough and classical musicianship as we (here) rarely meet in an Italian, as well as the tone and manners of a true gentleman.

Our young townsman MILLARD, also, is beginning to reap his share of the vocal harvest;—or rather we reap, listening to his voice and art, while he as teacher is planting other harvests yet to ripen.

The Andover students are to be congratulated on securing the services of so intelligent and competent a teacher as Mr. WETHERBEE for a course of lessons in vocalization. His introductory remarks, upon another page, contain some valuable suggestions with regard to voices, rendered the more entertaining by anecdotes.

We cannot leave this subject without asking attention to the Card of Mr. W. J. PARKERSON. From his own private explanations, and from some practical illustration which we have had opportunity to witness, we are sure that there is some very important, and (to most singers and teachers of singing) new truth in his idea and method of developing, preserving, and even restoring the voice. He teaches the singer very clearly to identify those unconscious mechanical vices in the production of tones, by which so many voices are weakened and ruined. Teachers of singing may receive most useful hints from him.

Musical Intelligence.

New York.

The Christmas performance of the "Messiah" in the Academy, by the HARMONIC SOCIETY, had a small audience. BADIALI's rendering of the bass solos, which we are told he sang in Latin, is the theme of general admiration. The *Evening Post* justly says of this artist:

Whether he sings to us in Handel's solemn strains, that "The trumpet shall sound, and the dead shall be raised incorruptible," or whether with sudden change his facile tongue relates the accomplishments of Figaro, Barber of Seville, with a rapidity of utterance perfectly astonishing; or whether he represents the aristocratic and imperious Duke Alfonso, in "La Favorita," he is always the same great artist, true to his text, interpolating nothing, and leaving nothing half-finished.

In the last but one night of GRISI and MARIO, Sig. Rocco was suddenly called upon to supply SUSINI's place as Don Pasquale, which he did acceptably as of old when SONTAG was Norina.

Mr. EISFELD had a full house at his second Quartet Soirée. There were Quartets by Ries and Haydn. The rendering of Beethoven's "Kreutzer" Sonata by JOSEPH BURKE and RICHARD HOFFMANN is highly praised.

The PYNE and HARRISON troupe at the Broadway, have been giving the "Beggars Opera," "Guy Mannerling," the "Enchantress," &c.—Mdle. NAV and her troupe, it is said, will sail for California.

A writer in the *Home Journal* says of Mrs. BODESTEIN (née JULIA NORTHALL): "She is an angel in a church choir, especially if you can see her *hallelujah* expression of eyes while she sings."

MORE OPERA TROUPES.—The *Boston Journal of Thursday* says:

M. STRAKOSCH, in connection with MAX MARETZKE and OLE BULL, have leagued themselves together, and it is their intention, if possible, to establish the opera in this country on a firm basis. With this desire they have leased the New York Academy of Music, and M. Strakosch has sailed for Europe for the purpose of forming engagements with some of the most eminent artists of the Old World, and making such arrangements as shall enable them to produce not only Italian, but German and English Opera in a style of magnificence hitherto unknown in America. They have, we are informed, an abundant capital at their command, and have already made liberal offers to VERDI to write them an original Italian Opera, to be produced for the first time in New York. We are also pleased to hear that it is not their intention to rely upon those operas which have been produced ever since the first advent of the Havana company, but that we shall really hear something new, "William Tell," *L'etoile du Nord* and *Le Prophète* being among the first to be presented.

It is also confidently asserted that Ullman has engaged CRUVELLI to come to America.

Advertisements.

GRISI & MARIO IN OPERA AT THE BOSTON THEATRE.

MR. HACKETT has the honor to announce that he has made arrangements to give a series of SIX Operatic Representations at the New Theatre, aided by the grandeur and vast resources of that establishment, in a style of perfection never before witnessed in this city, and equalling the finest lyric representations in the large capitals of Europe.

As Madame GRISI and Signor MARIO are now performing their farewell nights, before their final retirement from the stage, leaving no equals behind them in the lyric world, many years must elapse before a Boston audience can again witness operatic performances with anything like the same degree of excellence in every department. Besides the two great artists already mentioned, Mr. Hackett's company includes

Signor BADIALI,
whose talents are known and appreciated by the Boston public,

Signor SUSINI,
who as Basso Profondo is second to no one in Europe,

and others of established musical reputation.
The Orchestra, under the lead of Signor ARDITI, will be largely augmented; the Chorus will be full and very effective, having sung in Opera with Madame Grisi and Signor Mario since the first appearance of these distinguished artists in America.

Mr. Hackett has decided upon a somewhat novel mode in the sale of tickets for these performances, and has but little doubt it will meet with general approval. Instead of charging the highest prices to those friends of the Opera who early secure seats, it is his intention to reverse this practice, and charge a less price to those who secure places beforehand.

The price for places secured in advance will be the same to all parts of the house (except the gallery), namely,

TWO DOLLARS.

For places secured at the Box office after the opening of the doors, *Two Dollars and Fifty Cents.*

Admittance to the Gallery *Seventy-Five Cents.*
A Box sheet with plan of the house will be opened at Wade's music store, 197 Washington street, on Monday, 8th inst., at 11 o'clock, A. M., at which time, and during the week, places may be secured for any or all the six nights of the season,—the programme of the first week of which will be as follows:—

Monday, Jan. 15, I PURITANI.
Wednesday, Jan. 17, LUCREZIA BORGIA.
Friday, Jan. 19, LA FAVORITA.

Harvard Musical Association.

The Annual Meeting of the HARVARD MUSICAL ASSOCIATION will be held at the Revere House on THURSDAY EVENING, the 18th inst. Business meeting at 7 o'clock. Supper will be served at 9. HENRY WARE, Sec'y.

Mlle. Gabrielle De Lamotte

Has the honor to announce that she will, at the beginning of the year, open TWO NEW CLASSES for the

INSTRUCTION OF YOUNG LADIES on the PIANO-FORTE:

One Class for BEGINNERS, and another for ADVANCED PUPILS.

The Classes to open on Monday, Jan. 8, and Tuesday, Jan. 9.

Terms fifteen dollars for twenty-four lessons.

For classes or private lessons apply at 55 Hancock street, Mlle. Gabrielle De Lamotte's residence. Dec 30 2t

CONCERTS.

THE GERMAN TRIO,

Consisting of
CARL GARTNER, Violinist,
CARL HAUSE, Pianist, and
H. JUNGnickel, Violoncellist,
Will give their

SECOND SUBSCRIPTION CONCERT
AT THE MEIIONAON,
On Saturday Evening, Jan. 6th,

Assisted by
Mrs. ECKHARDT, Messrs. H. ECKHARDT & C. EICHLER.
Tickets 50 cents. ... To commence at 7½ o'clock.

THE MUSICAL EDUCATION SOCIETY

WILL GIVE
A GRAND MISCELLANEOUS CONCERT
AT TREMONT TEMPLE,
On Saturday Evening, Jan. 6th, 1855,

FOR THE BENEFIT of the LIBRARY of the
Boston Young Men's Christian Association.

Consisting of Choruses, Airs, Duets and Trios from Handel, Mendelssohn, Verdi, Donizetti, Stradella, and other favorite Composers.

The following Ladies and Gentlemen have generously volunteered to assist:

Miss LUCY A. DOANE, Soprano.
Miss CLARA BURTON, Soprano,
Miss SARAH J. IDE, Alto,
Mr. AUGUST KREISSMANN, Tenor,
Mr. ARTHUR ARTHURSON, Tenor.
A. KREISSMANN, Conductor.
F. F. MÜLLER, Organist and Pianist.

Mr. Arthurson will by special request sing the favorite air from Handel's "Solomon," "What though I trace."

Admission 25 cents. Tickets and Programmes may be procured at the Rooms of the Association in Tremont Temple, at the Music stores, and at the Book stores of Messrs. Jewett and Whipple, and at the door.

Commencing at 7½ o'clock.

JAMES D. KENT, Sec'y.

HANDEL AND HAYDN SOCIETY.

Fifth Concert of the Series.

The HANDEL AND HAYDN SOCIETY will give a Miscellaneous Concert of Selections from SAMSON, JEPHTHA, and MT. SINAI, at the

BOSTON MUSIC HALL,
On Sunday Evening, Jan'y 7th, 1855,

With the following Vocalists:

Mr. MILLARD, Mr. DRAPER, Mr. LEONARD, Mrs. HILL,
Mrs. WOOD, Miss IDE, and Miss PUFFER.

Accompaniments by the ORCHESTRAL UNION.

Conductor, CARL ZERRAHN.

Organist and Pianist, F. F. MÜLLER.

Doors open at 6—Performance to commence at 7 o'clock.
Tickets, at 50 cents each are for sale at the principal Hotels and Music Stores, and at the door on the evening of the performance.

H. L. HAZELTON, Secretary.

Boston Musical Fund Society.

The next concert of the above Society is unavoidably POSTPONED until SATURDAY, January 13th, in order that more time may be given to bring out Mr. Perkins's new Cantata with as much care and study as possible. Per order,
LOUIS RIMBACH, Secretary.

AFTERNOON CONCERTS.

THE ORCHESTRAL UNION,

AT THE
BOSTON MUSIC HALL.
EVERY WEDNESDAY, AT 3 O'CLOCK, P. M.

And continue through the season.

CARL ZERRAHN, Conductor.

Single tickets, 25 cts: Packages of 6 tickets, \$1: for sale at the music stores and at the door. Nov 23

MR. S. HARRISON MILLARD,

Begs to inform the musical public of Boston that he is now prepared to receive pupils in

Italian and English Vocalization.

Classes will be formed on the principle of the Conservatoire à Paris.

Particular attention paid to English Oratorio singing.

Classes for the study of the Italian language will also be formed.

Residence, 6 Tyler Street.

G. A. SCHMITT,
TEACHER OF MUSIC,

May be addressed at Mr. O. DITSON'S, 115 Washington St., or Mr. N. RICHARDSON'S, 282 Washington St.

Semi-Monthly List of New Music,

PUBLISHED BY

OLIVER DITSON, 115 Washington St. Boston,
January 1, 1855.

VOCAL.

A Mother's Consolation—Angel band in Heaven, 25c.
Blind Girl's Request—They tell me, mother, 25
Bella figlia dell'amore: Opera of Rigoletto, 50
Chilian War Song—We're fearless and free, 25
Harvest Moon—Slowly where the wind is swelling, 25
Heather Bell—'I love to wander o'er the hills,' 25
'I pray for the loved ones at home,' Steinbrecker, 25
Little Gipsy Jane—'I'm a merry Gipsy Maid,' 25
'Man cannot always joyful be,' from the German, 25
'Meet me in Heaven,' the night funeral of a slave, 25
Merry Heart—'Away with care,' 25
My Home no more: A. W. Duke, 25
Nellie Gray—'Down in a pleasant valley,' 25
'O whisp' what thou feelest,' from Crown Diamonds, 25
Old Mountain Tree—'O the home we loved,' Quar, 25
'O stranger, lend thy gentle back,' Song and chorus, 25
The Songs of Love—'Alas, the good old songs,' 13
The Divouac: or, 'He who wears a regimental suit,' 25
'This is the Lord's own day,' from the German, 25
The Three Calls: or, The Eleventh Hour, 25
'There's a path by the river o'ershadowed by trees,' 25
'Then by the garden bower,' A Duet from Figaro, 38
'Wake, O wake thee from thy sleeping,' 25
Warrior Page—'O leave me not, my gentle page,' 38

WALTZES, POLKAS, &c.

Charming Polka, (of medium difficulty), Gungl, 18
Camilla Waltz, E. C. Phelps, 13
Diana Waltz, Mina Hasden, 13
Georgette, Valse, (Elegant colored lithograph), 50
La Scellienne, Danse, Markowski, 25
L'Etoile du Nord Polka, Meyerbeer, 25
March from Concert Stück, by Weber, 6
Madri Gras, Quadrille Fantastique, Schubert, 25
Margarethen Polka, (Sprightly, fanciful and easy), 13
Mont Blanc Schottisch, Harris, 25
Maggsen Galop, H. C. Lumbye, 25
New Orleans Polka Mazourka, 13
Post Horn Galop, Thomas Baker, 13
Russian Polka, 13
Second Greek Polka, (Very easy and attractive), 13
Walt for the Wagon Polka, (Easy and popular), 25
Wagon Schottisch, introducing 'Walt for the Wagon,' 25

VARIATIONS, RONDOS, &c.

Andalouse, Nouvelle Varsoviene, Strauss, 25
Chanson (La) des Laguens, (Song of the Canals), 38
Cloches (Les) du Monastere, Lefebvre Wely, 38
Melodious Exercises for Teacher and Pupil, Book 4, 50
Perles Allemandes, No. 1, 'Adelaide,' Oesten, 38
Repetition, A Study in the style of Rossini, Barret, 25
Resignation: Morceau de Salon pour le Piano, 38

A new Edition of MÜLLER'S CELEBRATED PIANO-FORTE METHOD Revised by JULIUS KNORR. "Unsurpassed if not unrivalled." \$3.

FRENCH LANGUAGE.

MR. DE LAMOTTE, from Paris, begs leave to announce that he is prepared to commence a course of instruction to pupils in classes, or private lessons, during the ensuing winter, and will be happy to receive applications at 55 Hancock street. O 2t 3m

F. F. MÜLLER,

DIRECTOR OF MUSIC AND ORGANIST at the Old South Church; Organist and Pianist of the Handel & Haydn Society, Musical Education Society, &c. &c.

Residence, No. 3 Winter Place, Boston.

MR. J. Q. WETHERBEE,

VOCALIST,

(BASSO CANTANTE.)

No. 18 TREMONT TEMPLE, BOSTON.

OTTO DRESEL

Gives Instruction on the piano, and may be addressed at the WINTHROP HOUSE. Terms:—\$50 per quarter of 24 lessons, two a week; \$30 per quarter of 12 lessons, one a week.

W. J. PARKERSON,

NO. 8 LA GRANGE PLACE, BOSTON.

Having resided thirteen years in Europe with a view of adapting the Italian style of Singing to the English voice, and of remedying weakness of the voice, and thoroughly correcting harsh, guttural, nasal, or other unpleasant peculiarities; proposes to give lessons on the Voice, and in Singing, in the Italian, French, and English Languages.

Many who have spent years of severe study to attain musical excellence, after struggling to conquer some guttural, nasal, or other unpleasant mannerism, abandon the pursuit from the belief that they are afflicted with a natural defectiveness: when, with a fractional part of the application which they bestow on the other branches of their musical education, and with much less physical effort (if properly directed) than they have been accustomed to use, their voices might be rendered comparatively beautiful.

To singers of eminence he would say, with a just appreciation of their high attainments, that a brief practical examination of his system will convince the most sceptical, that he can afford them such assistance in beautifying the voice, as might delight the most fastidious.

"Being acquainted with the course of vocal discipline pursued by Mr. W. J. PARKERSON in forming and developing the voice, I take pleasure in bearing my testimony to its excellence; believing it to be far preferable to any other method known to me."

GEO. J. WEBB.

Boston, Oct. 7, 1854."

Terms, \$50 per quarter.

YOUNG LADIES' VOCAL MUSIC SCHOOL.

Rooms in connection with Mr. E. A. Beaman's Young Ladies' School, No. 23 Temple Place.

E. R. BLANCHARD, Teacher.

Also, Teacher of Music in Mr. Adams's Young Ladies' School, Central Place.

RESIDENCE, 24 WEST CEDAR STREET, BOSTON.

This School is designed for all who wish to acquire the ability to read music readily at sight, and is particularly adapted to the wants of those who desire to fit themselves to receive instruction, from the best masters, in the Cultivation of the Voice, Style, &c. Commencing with FIRST PRINCIPLES and proceeding upwards, by regular and successive steps, the students will acquire so thorough and practical a knowledge of the ELEMENTS of Vocal Music as will enable them to read even the more difficult CLASSICAL COMPOSITIONS with ease and fluency.

For terms, and other particulars, see Circular, which may be had at the Piano Rooms of Messrs. G. J. Webb & Co., No. 3 Winter Street, where, also, Mr. Blanchard may be found between the hours of 2 and 3, P. M.

N. B. Mr. Blanchard will be happy to give instruction in schools and academies, if situated in the immediate vicinity.

Having examined the plan of instruction adopted in the Young Ladies' Vocal Music School, we most cheerfully say that it meets our unqualified approbation.

From the success which has heretofore attended the instructions of Mr. Blanchard we feel assured that his school will merit the fullest confidence of the public.

LOWELL MASON, GEO. J. WEBB, F. F. MULLER,
GEO. F. ROOT, B. F. BAKER.

Sept 30

ADOLPH KIELBLOCK,
TEACHER OF MUSIC,
United States Hotel. Dec 30

CONCERT HALL,
CORNER OF EUCLID STREET AND PUBLIC SQUARE,
Cleveland, Ohio.

This new and elegant hall, designed expressly for concerts and lectures, is now open for artists and others intending to give entertainments in Cleveland.

The hall is well lighted, handsomely frescoed and decorated, and will seat comfortably 1200 persons. Its central location renders it the most desirable of any in the city.

For terms, etc., apply to **HOLBROOK & LONG,**
Piano-Forte Dealers, Cleveland, Ohio.

A CARD.—Messrs. GARTNER and JUNGNIKKEL are ready to receive applications to furnish music (duos, trios, &c. for violin and piano) for private parties. Nov 18

SIGNOR AUGUSTO BENDELARI, Professor of Music, from Naples, proposes to teach SINGING and the PIANO during the coming winter, in Boston, both by private and class lessons. The latter will be given to CHORAL CLASSES, on Tuesday and Friday evenings, for which purpose the Messrs. Chickering have kindly offered the use of their Rooms, in order to afford to as many as possible the advantages of a system of public musical instruction that has been attended with great success in Europe.

Applications to be made to Sig. AUGUSTO BENDELARI, at the Winthrop House, or to Messrs. Chickering & Sons, to whom, as well as to the following gentlemen, he is politely permitted to refer.

REFERENCES.

Rev. Sam'l K. Lothrop, Samuel G. Ward, Esq.
Arthur L. Payson, Esq. John S. Dwight, Esq.

Sept 9

MR. J. C. D. PARKER,

BEGS to announce that he is prepared to commence instruction in Piano-forte and Organ playing, Harmony and Counterpoint, and will be happy to receive applications at No. 8 Hayward Place, on and after Oct. 1st.

REFERENCES.—R. E. Aphorpe, C. C. Perkins, J. S. Dwight, Esqs.

Sept 23

E. R. BLANCHARD,
TEACHER OF THE PIANO AND SINGING.

Residence, 24 West Cedar Street.

Reference, GEO. J. WEBB, Esq. May 20.

L. H. SOUTHARD,
TEACHER OF MUSIC,
365 Washington Street, Boston.

CHICKERING & SONS,
MANUFACTURERS OF
PATENT ACTION
GRAND AND SQUARE
PIANO-FORTES,
OF EVERY DESCRIPTION.

WAREROOMS,
MASONIC TEMPLE,
TREMONT STREET,
BOSTON.

Apr 20

—Edward A. Balch,

NOW READY:

Third and Cheap Edition of the
MODERN SCHOOL FOR THE PIANO-FORTE,
BY NATHAN RICHARDSON.

Inasmuch as the demand for a cheaper edition of this Instruction Book has been so great, particularly among Teachers, heads of Seminaries, &c., the publisher has been induced to issue an edition containing precisely the same matter, but bound in a plainer style. This Method is more complete and systematic than any other published in this country or Europe, and is now the cheapest. It is recommended by all the best Teachers, as being the very best.

Price, in plain binding, \$3.00

In the original style, full gilt, \$4.00

Copies sent by mail to any part of the United States on the receipt of the above prices.

PUBLISHED AT THE
MUSICAL EXCHANGE,
282 Washington Street, Boston, by
NATHAN RICHARDSON.

GEORGE J. WEBB & CO.

PIANO-FORTES
AND MELODEONS.

WAREROOMS
No. 3 WINTER STREET,
BOSTON.

ALL INSTRUMENTS
WARRANTED
IN EVERY PARTICULAR.

Dec 9

3m

The Mendelssohn Quintette Club

Respectfully announce to the musical public of Boston and vicinity that they are prepared to accept engagements for **PRIVATE MUSICAL PARTIES.**

It is the intention of the Club to give but few public concerts out of Boston this season; and as many of their friends may feel the need of their accustomed entertainment, the Club will be happy to receive propositions for series of Parlor Concerts similar to those now given in Cambridge, New Bedford, Milton, &c.

THOS. RYAN, Sec'y, 19 Franklin St. Boston.

D. B. NEWHALL,
MANUFACTURER AND DEALER IN
PIANO FORTES,
No. 344 Washington Street, Boston.

PIANO FORTES REPAIRED, TUNED, & TO LET.

HEWS' PATENT
AMERICAN ACTION PIANOFORTE.

THIS MANUFACTURER is in possession of numerous testimonials from distinguished Musical Professors, who have used the greatly improved ACTION PIANO, commending it in high terms. The attention of purchasers and amateurs of Music to an examination of its superiority, is solicited.

GEO. HEWS, 365 Washington St., Boston.

G. ANDRÉ & CO.'S

Depot of Foreign and Domestic Music,

19 S. NINTH STREET, ABOVE CHESTNUT,
(East side,) PHILADELPHIA.

A catalogue of our stock of Foreign Music, and of our own Publications, has just been published. Music and Music Books imported to order, as heretofore, from Germany, Italy, France and England.

MR. AUGUST FRIES,

Respectfully informs his friends and former pupils, that he again is prepared to receive

ADVANCED PIANISTS AS PUPILS,

to accompany them with the Violin in SONATAS, DUO CONCERTANTE, SOLOS, &c. Applications sent to 7 Winthrop Place, will be promptly attended to. Oct 14 3m

MR. THOMAS RYAN

Begs leave to inform his friends and pupils that he has returned to town for the season, and is prepared to give instruction on the PIANO, FLUTE, CLARINET, VIOLIN, and also in THOROUGH BASS. Applications may be made at his residence, No. 19 Franklin Street, or at Richardson's music store. Sept 16

WILLIAM SCHULTZE,

Of the late GERMANIA MUSICAL SOCIETY, proposes to remain in Boston, and to give instruction on the VIOLIN, the PIANO-FORTE, and in the THEORY OF MUSIC.

Address No. 45 Harrison Avenue, or at any of the music stores. Sept 16

Letter-Press, Music and Job Printing—Office,

MODEL MELODEONS

MANUFACTURED BY

MASON & HAMLIN.

THE attention of the musical public is invited to the newly improved MODEL MELODEONS made by us. We believe them to be unsurpassed, in all the essential points pertaining to a good instrument, especially in regard to

Equality, Power, Sweetness of Tone, Promptness of Action and Style of Finish.

Our prices vary from \$80 to \$175, according to the size and style of the instrument. Recommendations from Lowell Mason, Wm. B. Bradbury, George F. Root, L. H. Southard, Edwin Bruce, Silas A. Bancroft, and many other distinguished musicians, may be seen at our ware-rooms.

The opinions of the above gentlemen give them a decided preference to all other Melodeons.

MASON & HAMLIN,
EMMONS HAMLIN, } Cambridge St. (cor. of Charles,) Boston, Mo.
Oct 28 6m (Directly in front of the Jail.)

CARL GÄRTNER,

TEACHER OF MUSIC,

May be found at No. 20 Dover Street, every forenoon between 9 and 10. Oct 14

LESSONS ON THE VIOLONCELLO.

HENRI JUNGNIKKEL

Will receive pupils on the Violoncello. Address at his residence, No. 67 Warren Street. Oct 14

MR. GUSTAV KREBS,

MEMBER OF THE MENDELSSOHN QUINTETTE CLUB, Begs leave to inform the public that he is prepared to give instruction on the

FLUTE, VIOLIN AND PIANO.

Applications made at No. 17 Franklin Place will receive prompt attention. Oct 14

MANUEL FENOLLOSA,

PROFESSOR OF MUSIC.

MUSIC-ROOM, No. 17 GRAY'S BLOCK, corner of Washington and Summer Streets.

References.

Messrs. CHICKERING, J. F. JEWETT, GEO. PUNCHARD, Boston.
Messrs. GEORGE PRABODY, B. H. SILSBEE, Salem.

CARL HAUSE,

PIANIST AND TEACHER OF MUSIC,

OFFERS his services as an Instructor in the higher branches of Piano playing. Mr. H. may be addressed at the music stores of NATHAN RICHARDSON, 282 Washington St. or G. F. REED & Co. 17 Tremont Row.

REFERENCES:—Mrs. C. W. Loring, 33 Mt. Vernon St.
Miss K. E. Prince, Salem.
Miss Nichols, 20 South St.
Miss May, 5 Franklin Place. Feb. 15.

CARL ZERRAHN,

Conductor of the Handel & Haydn Society,

Conductor of the Orchestral Union, and

TEACHER OF MUSIC,

May be addressed at his OFFICE in E. H. Wade's music store, or at his residence, U. S. Hotel. Dec 23 6m

PRINCE & CO.'S MELODEONS,

OF every variety, from \$45 to \$150, suitable for the parlor, lecture-room, lodge-room, or small church. Delivering them to be better in tone, more durable, and better finished than those of any other make, they have accepted the agency, and keep for sale only those manufactured by Prince & Co.

G. P. REED & Co.

38 Tremont St., opposite the Museum,
Sole Agents for Prince & Co.'s Melodeons.

Sept. 2

ANDREAS T. THORUP,

TEACHER OF THE PIANO-FORTE

Residence, 84 Pineknay Street.

Sept 16

ADOLPH BAUMBACH,

TEACHER OF THE PIANO-FORTE.

Application can be made at Reed's Music-Store, or at the Norfolk House, Roxbury. Sept 9

H. S. CUTLER,

Organist and Teacher of Music,

MUSIC ROOM UNDER CHURCH OF THE ADVENT.

Terms \$30.—Address care of Nathan Richardson, 282 Washington St. Sept 9

J. TRENKLE,

TEACHER OF THE PIANO-FORTE.

Residence No. 56 Kneeland Street.

No. 21 School St.

